



COMMON CULTURAL HERITAGE

Workshops scenarios for seniors
methodological guide



„Common cultural heritage” – CCH

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COMMON CULTURAL
HERITAGE

I invite teachers and trainers to get familiar with ready-to-use lesson plans which have already been put into practice during activities of a Common Cultural Heritage project under Erasmus+ programme in Spain, Italy and Poland. Students of three Universities of the Third Age – José Saramago – UCLM in Cuenca, LUTE in Milazzo and the Third Age Academy – Foundation Aktywni XXI in Jelenia Góra took part in a series of music, cultural and historical workshops. Within two years, groups of seniors supervised by teachers prepared to take part in international meetings in several cities in order to exchange experiences and share knowledge about common cultural roots as well as differences concerning diversity of history and tradition in particular countries or regions.

Each team prepared a multimedia presentation and activities focusing on pre-agreed topics, which were presented first during local and then international workshops. Both the students and the teachers truly engaged in creating such lesson plans which would be creative and unique. In this educational guidebook you can find a set of lesson plans which can be used during similar classes for students with either regional or international background. Every partner has prepared two teaching plans which have been put into practice and one plan based on experience and deep thoughts of their own training team.

Why do we recommend our experiences? The answer is easy – everything that our students have experienced together with their teachers is worth sharing and copying as it has truly broadened their knowledge concerning common roots and essential cultural differences. Moreover, the time spent during workshops as well as between them - when the students could undertake personal educational activity – was beneficial and fruitful. The five-day-long international workshops in Jelenia Góra entitled “Music soothes the savage beast” and the ones in Milazzo entitled “Art has no borders” were also an opportunity to use English in practice. What is more, we could make friends and despite of Covid 19 pandemic, we

still keep in touch thanks to instant messengers, regardless of big distances and constraints. Unfortunately, the pandemic made it impossible to organise in Spain the third international workshops entitled "Common past, common future". However, we did not give up and we met online using Zoom app and all the possibilities provided by the internet. It is really hard to describe the emotions which appeared during this meeting.

Being modern nowadays means moving with the times and being up-to-date. The Olympic motto "Faster, higher, further" is the essence of constant social changes. The ability to adapt, mobilisation or globalisation seem to be impossible without permanent acceleration. Something new is created in constantly shorter amount of time and it becomes out-of-date in the very same period of time. In this way, modernisation itself becomes a paradoxical process as it is excelled by itself and thereby, it makes itself overturned.¹

Not only was the particular subject area a challenge for the participants to develop themselves. They also had to face acquiring knowledge and improving their self-esteem, which in the case of grown-ups and the elderly happens to be lowered these days due to the present cult of youth. Another challenge for them was to discover connections between countries which despite being far away are emotionally very close actually. The students were surprised to discover so far unknown connections between the project countries and how many links in history, culture and art are shared by Poland, Italy and Spain.

We could realise how concurrent our activities were with the worldwide trends by analysing the report prepared for UNESCO by International Commission on Education for Twenty First Century. The Commission was established in 1993 and it finished its work in 1996 with a report entitled "Learning: the treasure within".² The authors of the report characterise modern civilisation by emphasising such features as globalisation, big economic dynamics, fast growth of knowledge, etc. They also point out far-reaching threats and tensions caused by these transformations. One of them is, for instance, blurring of every human's belief and uniqueness. Another one is the disparity between a tremendous increase of knowledge and the human's ability of acquiring it. According to the authors of the Report this situation results in the need of searching for counter-measures which would allow to overcome mounting threats. Educational policy and education itself are perceived as these counter-measures.³

¹ E. Gruber, *Modernizacja poprzez zwiększenie elastyczności kształcenia ustawicznego* (w:) U. Gartenschleger, H. Hinzen, *Perspektywy i tendencje edukacji dorosłych*, IIZ DVV, Warszawa, 2002, s. 20-21.

² *Edukacja – jest w niej ukryty skarb* (przew. Jacques Delors), Stowarzyszenie Oświatowców Polskich, Warszawa 1998.

³ Tadeusz Aleksander, *Edukacja dla nadchodzącej przyszłości w kontekście raportów i strategii krajowych oraz zagranicznych*, (w:) Edukacja ustawiczna dorosłych 3/2009, s. 13.

The mission of education in these new conditions is to discover, make up-to-date and develop all talents resting deep in every human. It also refers to the ones hidden like treasures. These talents are i.a. such areas as memory, thinking, imagination, fitness, aestheticism, effortless communication with other people, natural charisma of a leader. According to International Commission on Education for Twenty First Century, education needs to be seriously rebuilt to fulfil this mission and thereby serve social and economic development. In order to do that it is necessary to relate to the old-time concept of long-life learning, make it up-to-date and also specify and refine it both theoretically and practically.⁴

Hence, in the course of our coaching work, we came up with the idea of developing a SWOT analysis to look at the strengths and weaknesses of adult education. We also want to predict what should be changed in order to take full advantage of the involvement of teachers and students in this innovative project, so that the common past, present and future will serve the high quality of life of all citizens, especially those who have earned a quiet but active life – seniors.

Many thanks to the teachers who worked with the students – participants during the project, and prepared a set of scenarios that we use in this publication. They are (in alphabetical order):

Danuta Sadownik – Poland
Giuseppa Mastroeni – Italy
Letteria Triscitta – Italy
Maja Huminiłowicz – Poland
Raquel Cervigon Abad – Spain
Sofia Valero – Spain

⁴ Tadeusz Aleksander, *Edukacja dla nadchodzącej przyszłości w kontekście raportów i strategii krajowych oraz zagranicznych*, (w:) Edukacja ustawiczna dorosłych 3/2009, s. 13.



WORKSHOP PLAN CCH CUENCA

 **TITLE:** Sketching new common cultural heritage in your personality: making concrete some ABSTRACT ART IN CUENCA

 **TARGET GROUP:** CCH (Saramago UCLM) STUDENTS

 **TIME:** ONE HOUR

 **OBJECTIVES:**

- MAKE STUDENTS DISCOVER THE POWER OF (ABSTRACT) ART
- MAKE STUDENTS ENJOY WHILE LEARNING ABOUT CULTURE, LANGUAGE AND ART
- EMPOWER STUDENTS CREATIVITY AND SELF CONFIDENCE

 **METHODS:**

- COMMUNICATIVE
- INTERACTIVE
- TEAM WORK

 **TOOLS:**

- BLACKBOARD
- INTERNET
- COMPUTER
- PEN AND PAPERS

THE COURSE OF THE WORKSHOPS:

1. (5´) presentation of students in a different and new way in this workshop. Teacher explains the workshop includes some Art and requires some creativity and inner introspection and psychology. Students are asked to draw something that identifies them on a piece of paper but not add their names.
2. (5´) group work: students are divided in pairs and are asked to explain their drawings/sketches to their group. They need to answer the question: Why are you identified with these drawings/sketches?
3. (10´) Teacher picks up all the papers. Game time. Students drawings are shuffled. Students are going to guess who drew the drawing and explain why they think each drawing corresponds to each student. Obviously the pairs are said not to say anything.
4. (10´) Playing pictiory. Students play pictiory so they learn, revise and activate their vocabulary in English drawing on the blackboard and making the rest of students guess.
5. (10´) Teacher praises students creativity and makes a brief explanation on Abstract Art (sometimes similar to some of teacher and students sketches when they are drawn in a rush). Teacher explains that Abstract Art or an Abstract painting is like a shy person, it is not enough to look at it, you need more information and explanation to understand the paintings. Teacher opens the webpage to show the painting Júcar X 1971 by Zóbel and she explains what this painting represents for her personally, what she likes, what the story behind can be, what it means for her, where she would hang such a painting in her home, why she likes the River Júcar and what the painting evokes for her... how this painting can explain some aspects of her personality: <https://www.march.es/arte/cuenca/coleccion/artista.aspx?p0=30&l=1>



6. (20') After this explanation, Teacher will ask students to choose a painting from the collection of the Abstract Art Museum in Cuenca and to do the same. First students will have five or seven minutes to write about the painting on a piece of paper, so they have some notes down. Then Students will come in front of the class to give their imaginative presentations on the paintings and their personality, so that students get to know each other better, and get a deeper knowledge or some inner insight of themselves and of Abstract Art. A possible variation is to give all students the same painting and see how many interpretations full of imagination students can come out with depending on their experiences and personalities.

THE OUTCOME OF THE WORKSHOPS:

Students' wider knowledge of themselves and their personalities.

Students' deeper knowledge of Abstract Art and the Abstract Art Museum in Cuenca and after this workshop they will visit the Museum and hopefully they will have learnt to value Cuenca's Common Heritage and value and enrich their personal culture and heritage.



WORKSHOPS PLAN



TITLE: Opera knows no boundaries.



TARGET GROUP: Seniors: 6-12 people



TIME: 3 x 60 min/ 4 x 45 min



OBJECTIVES:

- Learning the history of Polish, Italian and Spanish opera.
- Listening to most popular opera arias
- Spending time in an active way in a company of friendly people



METHODS:

- Interactive lecture
- Discussion
- A concert of opera music
- Kahoot quiz – checking the knowledge of opera
- Integration



TOOLS:

- Computer, projector, speakers, multimedia presentation prepared by the teacher
- Multimedia presentations prepared by the students
- Recordings of arias



WORKSHOP PLAN held as part of local activities with seniors (1)



TITLE: FUTURIST ARTISTS IN ITALY, SPAIN, POLAND



TARGET GROUP: adult students 50+; level: basic



TIME: 6 lessons



OBJECTIVES:

- Learning about FUTURIST ARTISTS in Spain, Poland and Italy
- Improving sts' ability to use the internet to carry out research on a cultural area
- Developing interpersonal and communication skills
- bridging the digital gap and acquiring familiarity with the digital system
- offering new tools to develop sts' learning-to-learn skills
- developing time-management skill

THE COURSE OF THE WORKSHOPS:

1. The teacher introduces the plan of the workshops and asks the students to introduce themselves (if the participants meet for the first time).
2. Theoretical introduction with the use of multimedia presentation – the teacher presents milestones of opera formation and development.
3. The seniors discuss the history of opera adding information from presentations about their favourite composers and performers prepared by themselves.
4. After the break which is also filled with spontaneous discussion about similarities and differences between national operas, the teacher invites the students to take part in a Kahoot quiz about opera. The students are divided into equal groups. The questions are presented on the screen and the students have to answer them on their smartphones, on-line. The best teams get an applause from the rest of the participants.
5. To cool down the Kahoot competition emotions, the teacher invites the students to listen to several arias e.g. "Carmen", "Halka", "The Barber of Seville".
6. Summary of the workshops – the teacher together with the participants summarizes the workshops discussing each element of the classes.

THE OUTCOME OF THE WORKSHOPS:

1. Preparing own multimedia presentations develops seniors' ICT skills.
2. Participation in the quiz competition integrates the members of each team.
3. Listening to opera music relaxes the students and encourages them to find other pieces of opera music in the Internet, libraries and other sources.
4. Opera music keeps the seniors in positive mood and the discussion about it broadens their horizons.





METHODS:

Whole class

- brainstorming on *Art in the first half of the 20th century*

Frontal lesson

- 40-minute lecture on the workshop topic

Whole class

- Identifying search areas according to tasks

Group work

- Gathering and determining essential information
- Finding a Organizing research results into a logical and, as effectively as possible
- Selecting pictures and images to best illustrate the topic



TOOLS:

- Computers, mobiles, tablets, overhead projector
- The web
- YouTube videos
- Editing software



COURSE ORGANIZATION:

Presentation

- Trainers elicit all the information students possess on *Art in the first half of 20th century*; key words are copied and displayed on screen to provoke further discussions
- An expert holds a lecture on *Futurism in Europe*.

Discussion

- Trainers and students select research study areas
- Students and trainers decide and agree on the country and the artists they want to learn about. Three groups are formed, one for each of the countries to be studied: Italy, Poland, Spain

Group work

- Groups are formed to carry out the following tasks
 - Identifying where, when, how and why Futurism originated
 - Finding out who contributed most to its development and success
 - Introducing representative artists
 - Selecting iconic paintings
 - Organizing and storing results; agreeing on a narrative structure; evaluating the best way to share the acquired knowledge

PRODUCT

Sts., supported by teachers when needed, create a Power-Point Presentation

OUTCOME

- Participants developed strong interpersonal relationship
- The use of ICT became more effective
- Communication skills improved



WORKSHOPS PLAN (TEMPLATE)



TITLE: WORKSHOP ABOUT HISTORY



TARGET GROUP: 20 students over 50 years old, 75% women and 25% men, no previous qualification required, heterogeneous students (some students with university degrees and others with basic studies). These students were studying at the 50 plus "José Saramago" University Program in Cuenca.



TIME: The time was 5 sessions and every session have been 1 hour and the level was basic, using practical lessons.



OBJECTIVES:

- The main objective has been to teach the history that unites European countries and mainly Poland, Italy and Spain.
- To raise students awareness of their European identity.
- To develop the empathy and social skills of the team work. All the above does not make sense without establishing an adequate and empathetic communication with students.

To identify your level of knowledge on the subject and understand their situation academic and emotional.



METHODS: The methodology has been based in principles like: education is given from the example and take into account in addition: positivity, optimism and flexibility. The way of teaching was based in creativity, originality and motivation. The student has to participate in the design and development of the projects, working in the class. We used the group work.

- **Debate:** holding a debate requires students to critically analyze a certain historical problem and is an excellent way to show two sides of a picture.
- **Demostration:** Another active learning method is the use of a demonstration, which is an oral exposition of an historical issue demonstrating chance and continuity between past and present.
- **Simulation:** the third technique for having the students take an active part in the educational process is called simulation and it is similar to the demonstration method. Simulation required the students to act out certain historical events from which students can draw historical lessons.
- **Brainstorming**
- Each of these methods, when supplemented with appropriate reading material, can be used in any history classroom; each method really involves the students in the process of learning history.



TOOLS:

- Primary source material: using historical and political documents and public declaration of the time period.
- The use of historical films.
- The library
- Historical fiction: using novels, for example.
- Powerpoint, blackboard, DVDs, etc.

THE COURSE OF THE WORKSHOPS:

Teaching and learning at least some history is imperative to our survival as persons with understanding. A knowledge of history has the potential to give people new perspectives on where we have been, and where we may be going in the future.

We make history exciting by discussing current, relevant problems and seeing where such problems, lead back and forth across the centuries. Teaching has been based on connections between European monarchies and trade alliances and wars.

The training session started with introduction of trainer with the participants which was followed by every individual participant then introducing himself/herself by mentioning their name.

Then the participants were asked about their expectations from the training and what they expected to learn during the three days. Each trainee shared their views which they also noted down in the space provided in their work books.



After this part was proceeded further by the trainer explaining the main purpose of the historical workshop and what the trainees will learn about it, by pointing out major topics to be covered during the five days of the training.

The rest of the days of the training went ahead normally where there were presentations used to display major points of discussion and the points were then discussed by the trainers and the participants.

There were several facilitation techniques used by the trainer which included question and answer, brainstorming, group discussions, case study discussions and practical implementation of some of the topics by trainees on flip charts and paper sheets, and by historical films. The multitude of training methodologies was utilized in order to make sure all the participants get the whole concepts and they practice what they learn, because only listening to the trainers can be forgotten, but what the trainees do by themselves they will never forget.

After the post-tests were administered and the final course evaluation forms were filled in by the participants, the trainer expressed his closing remarks and reiterated the importance of the training for the trainees in their daily activities and their readiness for applying the learnt concepts in their assigned tasks.

THE OUTCOME OF THE WORKSHOPS:

The training program has been conducted successfully and all the participants took active part in all the three days of the training. the results from the pre-test and the post-test (summarized below) show that there were concepts and topics which the delegates didn't know about before the training and after the training they could explain the topics.

The outcome of the workshops has been conducted successfully, because the students have learned history, but most importantly they have empathized between themselves and the rest of European countries. The students have known the roots and the union between all European countries and everything that unites us, mainly between Poland, Italy and Spain.



WORKSHOPS PLAN



TITLE: Dance knows no boundaries.



TARGET GROUP: Seniors: 6-12 people



TIME: 3 x 60 min/ 4 x 45 min



OBJECTIVES:

- Getting to know the popular folk dances of Poland, Italy and Spain
- Learning the dance in the circle
- Spending time in an active way in a company of friendly people



METHODS:

- Interactive lecture
- Discussion
- Physical exercise – learning to dance
- Integration



TOOLS:

- Computer, projector, speakers, multimedia presentation prepared by the teacher
- Recordings of folk dances of the three countries

THE COURSE OF THE WORKSHOPS:

1. The teacher introduces the plan of the workshops and asks the students to introduce themselves (if the participants meet for the first time).





2. Theoretical introduction with the use of multimedia presentation – the teacher presents five folk dances which are most popular different regions of the three countries: Italy, Spain and Poland
3. The seniors discuss the similarities and differences between the dances of the three countries. The teacher encourages to take a closer look at the outfits of the dancers and different rhythms of the dances.
4. After the break the students move to the gym or outside (if the weather is good) or just rearrange the classroom. The instructor shows the steps. The students repeat the steps and dance in the circle.
5. The summary. If there are any volunteers, they can present their favourite folk dance. Then the teacher together with the students summarizes the workshops discussing all of their elements.

THE OUTCOME OF THE WORKSHOPS:

1. The seniors were very enthusiastic in both – theoretical and practical part of the workshops.
2. All the participants noticed differences and similarities of the dances.
3. Dancing in the circle develops the relations between the participants – everybody dances at the same time, there are no excluded students.
4. Learning to dance positively influences physical condition of the students. The instructor chooses dances suitable for the abilities of the participants.
5. Presentation of a dance brings the culture of other countries even closer and increases the performers' self-esteem and the feeling of local patriotism.



WORKSHOP PLAN

held as part of local activities with seniors (2)



TITLE: Historical avantguards



TARGET GROUP: adult students 50 +; level: basic



TIME: 3 lessons



OBJECTIVES:

- Learning and organizing information about avant-guard movements in Spain, Poland and Italy
- increasing awareness of the potential of e-learning
- bridging the digital gap and acquiring familiarity with the digital system
- offering new tools to develop sts' learning-to-learn skills
- getting familiar with software suitable to organize a Presentation and share research results effectively.



METHODS:

Whole class

- brainstorming on 20th century avant-garde painters
- 20-minute lecture on the workshop topic
- Virtual museum tours to see and study examples of the avant-garde movements



Group work

- Comparing and analyzing paintings according to colours, lines, forms, subjects
- Identifying similarities and differences
- Classifying and matching paintings to the movements they are related



TOOLS:

Computers, mobiles, tablets, overhead projector
The internet
YouTube videos
Editing software

COURSE ORGANIZATION:

Presentation

- Trainers elicit all the information students possess on Art in the first half of 20th century; key words are written on the computer and shown on a large screen for further debate



- An expert holds a lecture on the Historical Avant-garde movements in Europe. Students are then taken on virtual museum tours:

Italian Futurism, 1909–1944: Reconstructing the Universe

<https://www.youtube.com/watch?v=WAWjiWqPYR0&feature=youtu.be> (5 minutes)

Italian Futurists: Concepts and Imaginings

<https://www.youtube.com/watch?v=jcXJ4LOHqFc&t=4s> (5 minutes)

Discussion

- Trainers and students select areas for research and debate
- Students and trainers discuss and agree on the country and the artists they want to learn about. Three groups are formed, one for each of the countries to be studied: Italy, Poland, Spain

Group work

- Groups are formed to carry out the following tasks
 - Identifying avant-garde movements
 - Identifying and analyzing key features
 - Introducing representative artists
 - Selecting iconic paintings
 - Storing information and evaluating the best way to share the acquired knowledge

PRODUCT

- Sts., supported by teachers when needed, create a Power-Point Presentation

OUTCOME

- Participation was active and highly productive
- Sts' gained greater and greater autonomy in using learning tools
- Communication skills improved



WORKSHOPS PLAN: MUSIC TRAVELS FASTER THAN LANGUAGE

TITLE: Music travels faster than language

TARGET GROUP: CCH Students

TIME: March Meeting with all students in Spain / 2 sessions approximately 2 hours

OBJECTIVES:

- To improve students awareness of connections between countries
- To make students enjoy learning a language through music and to share a common culture during the visit in Spain.
- To practise the use of the comparative in English
- To learn how to learn
- To learn the value of music

METHODS:

- Enticing students interests in the foreign common language, in their common inequalities and in the common things
- Active participation of students
- Communicative method and teamwork
- Team strategies

TOOLS:

- internet
- blackboard
- pens and paper
- students and teacher's motivation, knowledge and creativity

THE COURSE OF THE WORKSHOPS:

SESSION 1

1. Teacher welcomes students from the 3 nationalities. Teacher introduces the workshop in Spain. Teacher comes to class and explains that in today's workshop students are going to learn about Italian, Polish and Spanish COMMON music and to revise the use of the comparative in English. And Teacher writes on the top of the blackboard: MUSIC TRAVELS FASTER THAN LANGUAGE. But the teacher should not say anything else about the title of the workshop.

2. Teacher (T) asks students(SS) if they remember the use of the comparative.
3. (5 minutes) If so, the most advanced SS or any SS will explain and refresh their knowledge to the class.

4. (5') Then T asks the SS to give examples of sentences using the comparative. T helps SS. They compare what kind of music they like. T writes examples on the blackboard:

Rock music is usually louder than classical music.

Classical music is usually calmer than heavy metal music.

Traditional or pop music is livelier and makes you dance.

5. (5') ALL Students MUST express their likes and dislikes in Music. (10' - 15') Then with their tastes, T explains and revises again what is not understood about COMPARATIVES and SUPERLATIVES in English.

6. (5') Then the teacher Teacher says that after the grammar point, they are going to concentrate on what s/he wrote on the blackboard at the very beginning and discusses with SS about this statement.

MUSIC TRAVELS FASTER THAN MUSIC. Students discuss their opinions and make comparisons.

7. (5') Then to finish the lesson, T says they are going to listen to a song to relax, the task is to relax, enjoy and write down their emotions and if they like the

song. T asks says this song is not instrumental, but they will listen this version first: <https://www.youtube.com/watch?v=52B1beplico>

8. (5') When the song finishes, SS express their opinions and feelings and if they relax.

9. Now T says, things are getting MORE COMPLICATED, now they are going to listen to the song, but apart from listening and relaxing, they will have the task to tell the class what is the song about, because the song was composed for voices and to be sung.

10. (5') From what they listened first, what they think is the song about. Students write and share their ideas in groups.

11. (5') Before they listen, it is very important they IMAGINE what the lyrics can be about. SS give their opinions. Then teacher ADDS more clues it was composed to be sung in a choir, but second time they are going to listen to the song, this will be sung by a soloist since IT IS EASIER to understand what it says in this way. T. says it is a VERY SLOW version AND that it is EASY TO UNDERSTAND WHAT IT SAYS when you know the words and you are fluent in the language. T encourages SS they are learning how to learn and exact words- in this case- are not the purpose, but that SS are learning a language and this requires USING IMAGINATION when SS or anyone listen to a song they do not understand. IT IS A COMMON INEQUALITY: This activity requires concentration on task, since understanding a foreign language requires many concentration and it is more difficult when it is with music, but it is more comforting. T insists the task is not to understand all the words, T guarantees and reassures AT LEAST SS will understand something thanks to the music. Some disadvantages include some advantages. T insists on the fact that this song is very old from the RENAISSANCE, so MAYBE the language is DIFFICULT, but they have to overcome the first impression and the important thing is to keep in task and overcome impressions and tell at the end what they understood.

12. T plays a song and asks students to pay attention to what it says. When the song finishes, SS will have to say what is the song about. THIS TASK must be clear. WHAT IS THE SONG ABOUT? (T writes this on the blackboard and make sure SS understand the task, SS copy the question and get ready to listen to the song). When SS are ready, T plays this surprising song for them and against all their expectations. The song will be in Latin: SICUT CERVUS by Italian Renaissance composer Palestrina, but teacher does not say anything about the language or style of the song before playing the song.

<https://www.youtube.com/watch?v=BUDplApE45U> (5')

When some students looked astonished, T points to the task.

13. (5') To finish and to round up the lesson: Students are very surprised during the song because the song will be in Latin and not in English as they expected and in a probably distant or shocking style for an English class. However, teacher insists to SS, any of them will understand what it is about thanks to their feelings and intuitions and MUSIC. SS are surprised, T asks for reactions and before SS answers.

Teacher says again: you are ALL in a common inequality. The same happens in this project, all of you are using English in a common inequality. After students give their opinion, if they can say what the song is about, if they understood anything, if they liked the song, what did they feel when they listened to it. They will continue talking about the song next session.



SESSION 2

14. (10') Teacher comes to class and writes on the blackboard for students to copy:

TODAY it will BE EASIER FOR ALL OF YOU

T makes students discuss. How can a teacher make SS understand a song better? How can be listening activities easier to students who do not share a common language? How can we ENJOY a song better? How can we enjoy better a situation? What makes us feel at ease?

Then teacher writes for SS to copy and discuss:

This song will be **easier** to Polish students

This song will be **much easier** to Italian students

This song will be **more difficult** for Spanish students.

15. (5') Teacher asks students (SS) to discuss if this is true if the song is sung English for 3-5 minutes.

Then Teacher asks if these sentences will be true if the song is a Polish song.

16. T warns: maybe sometimes teachers are naughtier than the students

17. Teacher plays a Polish (but instrumental) song:

<https://www.youtube.com/watch?v=B9-qX47IM5w&list=PLsiEF5zINRD0aFk-cry5uPeNK3VeAt4yTF&index=2> (4')

18. There are no lyrics, so T. explains the difference, it is a Polish song but it is no in Polish language, and MUSIC LANGUAGE is FASTER THAN any other language, if it refers to emotions. Now after relaxing with this song, it is time to speak about what it evokes to all of them.

19. (10') After, Teacher writes on the blackboard:

With the next song: Spanish students will enjoy **more than** Polish and Italian Students

Italian students will be **more satisfied than** Polish Students.

Then T asks to SS: WHY?

Possible answers:

It is a Spanish song. But again, T will explain it is a Renaissance song to make everybody a bit in the same disadvantage. Probably Spanish Students are not familiar with this song from the *Cancionero de Upsala*. Teacher insists CONTEXTS, EXPECTATIONS, FEELINGS,... MAYBE WE SHARE MORE THAN WE THINK, then T adds, this cancionero or Renaissance from Song Book, it is known as Cancionero from Upsala in Sweden because it was found there, but the songs are in Spanish, yet it is also known as Cancionero del Duque de Calabria, the song book of the Duke of Calabria in ITALY.

20. (10') Instead of focusing on the language, T insists we focus on possible CONTENT and FEELINGS.

Teacher tells Students they are going to listen ONLY to the first 20 seconds of this Spanish

<https://www.youtube.com/watch?v=uTG9D63O1VM>

After 20 seconds and when the lyrics starts, now it is time to set groups and students are going to tell what is the song about.

We discuss with the whole group, it is a joyful song? Teacher helps with the beginning of the title: *Tell me good news...*

21. T asks: How do you feel about this unique situation?

22. What is good? What is bad? (SS discuss among them)

23. Then teacher asks SS a *difficult* task. As they know part of the title as in a quiz they have to write at least two lines this song may have and give another clue: it is a Christmas carol. T asks SS to INVENT at least two lines, but the more lines they write the more chances they will have, the time is the limit: 5 minutes.

24. (10') SS present their versions in English. Did their lines match the original song?

25. (10') T. tells the translation and then we play the full and different choral version in Spanish, but in Renaissance Spain:

<https://www.youtube.com/watch?v=ddVuhGZZBQ4>

THE OUTCOME OF THE WORKSHOPS:

Students should have learnt about Renaissance music and acquire some of the strategies that help them learn and enjoy: especially learning to learn and learn to listen, and learn to express what they feel and to communicate and share their common inequalities and also to enjoy the equalities.

They should have learnt to share while practising their common language nowadays which is English.

Hopefully to enjoy more the concert they will attend about Renaissance Music. Music is a connection and is the other common and universal human language.



WORKSHOPS PLAN



TITLE: Music soothes the savage beast, art expresses emotions.



TARGET GROUP: Seniors: 6-12 people



TIME: 3 x 60 min/ 4 x 45 min



OBJECTIVES:

- Getting to know musical works and their composers from Italy, Spain and Poland
- Expressing creative imagination
- Spending time in an active way in company of friendly people



METHODS:

- Interactive lecture
- Concert of classical music
- Art therapy
- Integration



TOOLS:

- Computer, projector, speakers, multimedia presentation
- Painting tools
- Recordings of classical music



THE COURSE OF THE WORKSHOPS:

1. The teacher introduces the plan of the workshops and asks the students to introduce themselves (if the participants meet for the first time).
2. Theoretical introduction with the use of multimedia presentation – the teacher shows a short history of chosen composers from the three countries e.g. Frederic Chopin, Manuel de Falla, Antonio Vivaldi.
3. The seniors prepare their own working places in order to express their impressions and feelings with brushes and paint while listening to chosen pieces of classical music
4. The participants of the workshops focus on listening to several pieces of music and try to put paint on the paper, not limiting their emotions.
5. After the concert and finishing the paintings, the participants set up the easels in a row to make an exhibition of their works.
6. One of the students chooses a work of art that attracted his/her attention and tries to express the feelings it generates. It is commented by the author of the chosen painting. Then, the author chooses another painting and expresses his/her feelings, which is commented by the author of the painting and so on until the last painting.





7. While summarizing, the teacher asks to find common and different features of the pieces of music the students listened to. Then the teacher makes the students think and discuss the influence of the composer's nationality and biography on the pieces of music they had a chance to listen and on the paintings they created.

THE OUTCOME OF THE WORKSHOPS:

1. Listening to classical music relaxes the students and encourages them to find other pieces of classical music in the Internet, libraries and other sources.
2. Classical music can generate strong emotions so it is worth finding a way to relieve them by creating works of art
3. Common discussion about the seniors' paintings allows them to get to know one another better.



WORKSHOP PLAN offered as part of local activities with seniors



TITLE: PAROLE IN LIBERTA' – WORDS-IN-FREEDOM



TARGET GROUP: adult students 50 +; level: basic



TIME: 6 lessons



OBJECTIVES:

- Learning about *Futurist Literature* in Spain, Poland, Italy and beyond
- Developing understanding and increasing appreciation of Contemporary Poetry
- Experimenting with words to fit a shape and creating calligrams
- Learning how to use key words in order to identify websites relevant to our search
- offering new tools to develop sts' learning-to-learn skills



METHODS:

Whole class

- brainstorming on 20th century avant-garde literature
- 20-minute lecture on the workshop topic
- Watching videos on Futurism as a literary movement
- Listening to avant-garde poetry

Group work

- Comparing and analyzing avant-garde poems from different countries
- Identifying similarities and differences
- Gathering information on



TOOLS:

- Computers, mobiles, tablets, overhead projector
- The internet
- YouTube videos
- Editing software

COURSE ORGANIZATION:

Presentation

• Trainers elicit all the information students possess on Art in the first half of 20th century; key words are written on the computer and shown on a large screen for further debate

- An expert holds a lecture on **Avant-garde poetry in Europe**.
- Students are shown YouTube videos

Italian Futurism at the Guggenheim: Futurism as a literary Movement
<https://www.youtube.com/watch?v=puKhORKMRGA>

F.T. Marinetti – Futurista zang tumb tumb 1914

https://www.youtube.com/watch?v=3_300zOiX-w



Discussion

• Students decide which area they want to research, choosing from a list provided by trainers:

- Avant-garde poetry – origin and role
- Calligrams
- Futurist poems in Poland
- Marinetti's sound poetry
- Spanish Creationism
- Concrete poetry movement in Brasil (and Russia)
- Famous futurist poets across Europe and beyond
- Tasks are assigned
- Groups are provided with multimedia sources of information, and invited to refine their search using the key words they consider strictly related to the desired results



Group work

- Groups are formed to carry out the following tasks
- Identifying avant-garde movements and poets and analyzing key features
- Introducing representative artists
- Selecting iconic poems

Individual work

- Experimenting with calligrams

PRODUCT

- Editing a collective booklet of calligrams

SUGGESTED SOURCES OF INFORMATION

Futurism – Explore the glossary of poetic terms
<https://poets.org/glossary/futurism>

Futurism explained

<https://www.youtube.com/watch?v=8HDbSXNMI0o&list=RDqs1ZL3y-VbOI&index=5>



Dune by Marinetti

<https://www.youtube.com/watch?v=zKus7bNiOYQ>

Marinetti's manifesto

<https://www.youtube.com/watch?v=qs1ZL3yVbOI>

Creating Calligrams

<https://www.youtube.com/watch?v=YWBTUfZJ8ps>

42 Clever Calligrams

<https://digitalsynopsis.com/design/hidden-meaning-logos-word-as-image-calligrams/>

SWOT analysis of CCH project

STRENGTHS:

- a motivating and stimulating project,
- involvement of the students
- building relationships
- intercultural exchange
- improvement of: ICT skills, language skills, communication skills, artistic skills, organisational skills, social skills, creativity
- gaining self-confidence
- intellectual challenge
- team work
- making friends
- the feeling of acceptance
- open-mindedness
- overcoming obstacles (e.g. age)
- seeing future in a positive way
- confidence and trust between partners of the project

WEAKNESSES:

- at the beginning language might have been seen as an obstacle,
- coronavirus – no possibility to organise the third workshop,
- time – too short to learn English well
- too few meetings of the seniors ,
- no common work of three countries (presentation),
- new technologies – poor skills at the beginning

OPPORTUNITIES:

- further projects with the partners,
- further development of students,
- topics of the project can be continued in our organisations,
- product (brochure) can be used in local environment,
- sharing knowledge about the touristic areas of the partners,
- dissemination of the project product on different platforms such as EPALE

THREATS:

- unexpeted obstacles (e.g.coronavirus),
- too few willing students to participate,
- responsibility for the participants of international workshops



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